



# ENCOUNTERS

Design: Cindy Bouwers



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**Sunday  
January 22, 1989  
Convocation Hall**

**8:00 p.m.**

**The Department of Music  
presents**

## **ENCOUNTERS III**

The third in a series of four concerts.

**Artistic Director:  
Malcolm Forsyth**

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### **Program:**

**Fantasia in F Minor  
Op. 103, D. 940 (1828)**  
Franz Schubert  
(1797-1828)

Ina Dykstra  
Lillian Upright  
(duo pianists)

**Adon Olam  
Yigdal**  
David Kaplan  
(b. 1923)

Harold Wiens (baritone)  
Diana Wiens (piano)

**INTERMISSION**

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## **Four Songs to Shakespeare**

### **Orpheus with his Lute (1927)**

Sir Arthur Somervell  
(1862-1937)

Alan Ord (bass)

Alexandra Munn (piano)

### **O Mistress Mine (1887)**

Sir Hubert Parry  
(1848-1918)

### **Under the Greenwood Tree (1912)**

Ivor Gurney  
(1890-1937)

### **It Was a Lover and his Lass (1956)**

Geoffrey Bush  
(b. 1920)

### **Ballade no. 3, op. 47 in A flat major (1841)**

Joachim Segger (piano)

### **Ballade no. 4, op. 52 in F minor (1842)**

Frédéric Chopin  
(1810-1849)

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## ENCOUNTERS III

### Program Notes and Texts

#### Fantasia in F Minor, Op. 103 D. 940 (1828)

Franz Schubert

While many of Schubert's duets are gay and light-hearted in mood, "written with pleasure to give pleasure," the great F Minor Fantasia, completed only months before Schubert's untimely death, is a work of profound breadth and pathos. Although "Fantasia" implies a certain formlessness, Schubert's return to material of the first section in the finale lends a cohesiveness to the whole.

Like many of Schubert's works, the Fantasia opens quietly: above a repeated chordal figure in the bass; a haunting melody emerges. The main material of this composition, this melody is extended, undergoes subtle changes and alterations in harmonic treatment, evolving in a linear fashion rather than through the opposition of tonalities, motivic development or imitative treatment. It provides a fine foil for the more energetic material that follows, including the subject that will be used fugally in the final section of the composition.

The key of the second section is F# Minor, an interesting Neapolitan relationship to the first. It is a Largo that begins with a touch of Rossini. A brief ensuing 12-measure section in the tonic major is surely one of Schubert's most inspired.

The longest segment of the Fantasia is the third section, also in F# Minor. It is a scherzo in style, if not in title, with characteristics typical of a Schubert Scherzo: the swinging gait of its tempo; the octave jump, grace notes and figurative elements of the melody. Also noteworthy is its polyphonic texture.

The transition to the finale, like that linking the first and second sections, is an abrupt "scissors and paste" join. The entire range of the piano is exploited in the counterpoint of the powerful fugue. Its resolution, following a dramatic build to the dominant harmony, is the final reiteration of the opening melody, a touching conclusion to one of the masterpieces of the 4-hand medium.

*(Tonight's performance is on two pianos in order to facilitate more effective pedalling)*

#### Adon Olam Yigdal

David Kaplan

The Hebrew hymn *Adon Olam* (Lord of the Universe) expresses man's absolute trust in God's providence and at the same time extols His eternity and unity. It has appeared as part of the liturgy since the 14th century and is generally sung by the congregation.

*Yigdal* (May He be magnified) is based on an essay by Moses Maimonides the foremost intellectual figure of medieval Judaism, which summarizes the teachings of Judaism in a creed of Thirteen Articles of Faith. Since the medieval period *Yigdal* has been incorporated into the liturgy.

In 1770 Thomas Olivers, a Wesleyan minister published an English translation of this hymn entitled "The God of Abraham Praise" and introduced it into Christian worship. Since then it has been sung in Anglican and other Protestant churches.



## ADON OLAM

He is the eternal Lord who reigned  
Before any being was created,  
At the time when all was made by his will,  
He was at once acknowledged as King.  
And at the end, when all shall cease to be,  
The revered God alone shall still be King.  
He was, he is, and he shall be  
In glorious eternity.  
He is One, and there is no other  
To compare to him, to place beside him.  
He is without beginning, without end;  
Power and dominion belong to him.  
He is my God, my living Redeemer,  
My stronghold in times of distress.  
He is my guide and my refuge,  
My share of bliss the day I call.  
To him I entrust my spirit  
When I sleep and when I wake.  
As long as my soul is with my body  
The Lord is with me; I am not afraid.

## YIGDAL

Exalted and praised by the living God!  
He exists; his existence transcends time.  
He is One--there is no oneness like his;  
He's unknowable--his Oneness is endless.  
He has no semblance--he is bodiless;  
Beyond comparison is his holiness.  
He preceded all that was created;  
The First he is though he never began.  
He is the eternal Lord; every creature  
Must declare his greatness and kingship.  
His abundant prophecy he granted  
To the men of his choice and his glory.  
Never has there arisen in Israel  
A prophet like Moses beholding God's image.  
The Torah of truth God gave to his people  
Through his prophet, his own faithful servant.  
God will never amend, nor ever change  
His eternal Law for any other law.  
He inspects, he knows all our secret thoughts;  
He foresees the end of things at their birth.  
He rewards the godly man for his deeds;  
He repays the evil man for his evil.  
At time's end he will send our Messiah  
To save all who wait for his final help  
God, in his great mercy, will revive the dead'  
Blessed be his glorious name forever.

## Four Songs to Shakespeare

Sir Arthur Somervell studied under Stanford at King's College, Cambridge, then at the Royal College of Music and privately with Parry. Conservative even for his time, his music, cast in a Brahmsian mould is marked by a very persuasive lyricism.

Born in Gloucester, Ivor Gurney studied composition at the Royal College of Music under Stanford. Originally conceived for an instrumental ensemble, *Under the Greenwood Tree* belongs to a cycle of *Five Elizabethan Songs* composed in 1912-13.

Sir Hubert Parry was educated at Eton and Oxford and studied composition with William S. Bennett, George Macfarren and Henry Hugo Pierson. He wrote over one hundred songs and had a crucial influence on the art of song-writing in England.

Largely self-educated as a composer, Geoffrey Bush took degrees in classics and music at Oxford. As a scholar he has worked mainly on English 19th-century music as an editor. Bush's music is tonal with rhythmic vitality and his melodic forms are generally vocal rather than instrumental.

### Orpheus with His Lute

Orpheus with his lute made trees,  
And the mountain tops, that freeze,  
Bow themselves when he did sing.

To his music plants and flow'rs  
Ever sprung; as sun and showers  
There had made a lasting spring.

Ev'ry thing that heard him play,  
Ev'n the billows of the sea,  
Hung their heads, and then lay by.

In sweet music is such art:  
Killing care and grief of heart  
Fall asleep, or hearing die.

### O Mistress Mine.

O Mistress mine, where are you roaming ?  
O, stay and hear, your true love's coming,  
That can sing both high and low :  
Trip no further pretty sweeting ;  
Journeys end in lovers' meeting,  
Every wise man's son doth know.

What is love ? 'tis not hereafter ;  
Present mirth hath present laughter ;  
What's to come is still unsure :  
In delay there lies no plenty,  
Then come kiss me, sweet and twenty,  
Youth's a stuff will not endure.



### **Under the Greenwood Tree**

Under the greenwood tree,  
who loves to lie with me,  
and tune his merry note unto  
the sweet bird's throat.  
Come hither, come hither, come hither:  
Here shall he see no enemy  
But winter and rough weather.

Who doth ambition shun,  
and loves to live in the sun,  
Seeking the food he eats,  
and pleased with what he gets,  
Come hither, come hither, come hither:  
Here shall he see no enemy  
But winter and rough weather.

### **It Was a Lover and His Lass.**

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino  
That o'er the green cornfield did pass  
In spring time, the only pretty ring time  
When birds do sing, hey ding a ding a ding :  
Sweet lovers love the spring.

Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
These pretty country folks would lie,  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding :  
Sweet lovers love the spring.

And therefore take the present time,  
With a hey, and a ho, and a hey nonino,  
For love is crowned with the prime  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding :  
Sweet lovers love the spring.

*William Shakespeare*

### **Ballade no. 3 in A flat major (1841)**

**Frédéric Chopin**

### **Ballade no. 4 in F minor (1842)**

Chopin's piano music is loved by people throughout the world. Known for its haunting and beautiful melodies, Chopin's music is exemplary of the most idiomatic writing for the piano. He understood the complex series of overtones and how the piano as an instrument produced its cantabile style and harmonic sonorities.

Chopin borrowed the term ballade from the literary style and made it his own for the piano. The Ballades are rich romantic works which utilize the sonorities and expressive qualities of the piano.

One senses a unity of mood in the A flat major Ballade of 1841. The main theme in A flat provides motivic material for the second theme. The coda, in Alfred Cortot's words, more melancholy than triumphant in spite of its virtuoso character. One can sense the unity especially in the coda where the second theme is transformed into the first.

The F minor Ballade, written in 1842, begins with an ethereal introduction which leads into the first theme. This theme is simply stated, like a Nocturne, and gradually unfolds into a wondrous world of improvisation and unspeakable beauty. The coda is a dramatic tempest of contrapuntal entanglement.

*-Joachim Segger*





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## **ENCOUNTERS Series 1988/89**

We hope you have enjoyed this third concert of the 1988/89 series. The final Encounters concert will take place on Sunday, March 5, 1989 at 8:00 p.m..

### **Donations**

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available from the Department of Music general office, 3-82 Fine Arts Building, 432-3263. A receipt will be issued by the University for all donations of \$10.00 or greater. Your support of this concert series is greatly appreciated.

### **Be Informed!**

The Department of Music regularly releases a Concert and Events list which contains information on our activities. If you would like to have concert information mailed to your home or office, please contact the Department of Music general office, 3-82 Fine Arts Building, 432-3263.

### **Upcoming Events**

As part of our Visiting Artist Series, we present pianist **Glen Montgomery** in concert on Wednesday, January 25, 1989 at 8:00 p.m.. The program includes works by Chopin, Ravel, Brahms, Bach, Rachmaninoff, Liszt, and Beethoven and is presented free of charge.

The Opera '89 presentations of **Die Fledermaus** by Johann Strauss will take place on February 8 and 10, 1989 at 8:00 p.m.. The production is presented in cooperation with Two Three TV and will be videotaped for future broadcast. Tickets are available at the Department of Music general office.

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